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THE RAGTIMER

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THE RAGTIME SOCIETY

DEDICATED TO THE
PRESERVATION OF
CLASSICAL RAGTIME

THE RAGTIME SOCIETY INC.

19TH ANNUAL BASH

October 14-15-16 1983

PRICE PER PERSON -- $25 PER PERSON
FOR ALL THREE SESSIONS

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SATURDAY, OCT. 15th	"THE BASH"	-- 3 P.M. - ?
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REGISTRATION -- FRIDAY EVENING AND SATURDAY 2-6 P.M.

NOTE: ONLY REGISTERED GUESTS ADMITTED

PERFORMERS WISHING TO TAKE PART -- PLEASE INDICATE THIS ON YOUR REGISTRATION OR LETTER

A ROOM WILL BE AVAILABLE ON SATURDAY, 9-2 P.M.

FOR COLLECTORS, TRADERS AND OTHERS TO PURSUE THEIR INTERESTS AND HOBBIES.

RAGTIME...
UNDER YOUR HAT

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY INCORPORATED

is a non-profit corporation having the following objects;

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

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We trust that you have by now made your plans to attend all or part of the splendid Bash slated for the weekend of Oct. 14-15-16 at Toronto's Cara Inn. It promises to be one of the best ever.

If you haven't had an opportunity to send in your 1983 membership, regard this as a gentle nudge to do so.

An organization like ours can only continue with the support of members, so don't hesitate to sign up a friend who sounds interested.

We think you'll find this Zez Confrey issue an interesting one, and can safely predict that you'll enjoy the September-October issue just as much. Jean Huling, familiar to all who have listened to her and her husband, Paul, at recent bashes, has written a fine article on Irene Giblin, a St. Louis ragtimer whose first published work was "Chicken Chowder" in 1905. Watch for more articles by Jean on forgotten women ragtime composers. Where? In your Ragtimer, of course.

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IT'S TIME FOR A FRESH LOOK AT

ZEZ CONFREY

BY JACK HUTTON

Mrs. E.E. Confrey was tending to the summer's end chores in her garden when she first noticed a strange car turn into the driveway. The driver had noticed her immediately, and called to ask whether Mr. Confrey was in.

A woman with a sick husband doesn't encourage unknown callers. "What is your business with him?"

The caller was David Jasen who had been trying unsuccessfully for years to make contact by mail with Edward Elzear Confrey -- better known as Zez Confrey -- only to find his letters unanswered. On this beautiful fall day in 1971, the ragtime historian had driven on impulse to Confrey's home in Lakewood, New Jersey, because he had the strange feeling that time was running out.

"I don't really have any business with your husband, but I'd like very much to talk with him. I'm a fan of Mr. Confrey's music, and have been for a long time. In fact, I have an article in the car which I've just written about him."

The sight of the article under the byline of David Jasen seemed to soften Mrs. Confrey's protective defences. "I'll see what Mr. Confrey says," she said and disappeared inside the home. Moments later she re-appeared to say her husband would see the visitor.

"I'm so glad I went to see him," David Jasen recalled recently, "because he died just weeks later on Nov. 22nd, 1971. We talked for an hour or more, but it was obvious that he was almost completely out of touch with what was happening in the outside world. He wasn't aware that there was a new interest in ragtime. In fact, he wasn't even playing piano any more -- not his own music or anybody else's."

Confrey could perhaps have been pardoned for feeling that his music had been bypassed. In the spring of that year, the fourth edition of They All Played Ragtime was published with these words: "The course of white ragtime composition and playing from 1912 on was towards mere digital speed, dexterity, and fanciful piano embroidery, while melodic originality and rhythmic force progressively disappeared. Compositions that show this progressive deterioration are Les Copeland's 'French Pastry', Confrey's 'Kitten on the Keys', and the "Rufenreddy' of Bargy and Straight. In the late twenties and early thirties the final stages of deterioration were reached with things like Rube Bloom's 'Soliloquy' and 'Sapphire'. A new generation, which had never heard real Negro ragtime and had been weaned on jazz, rejected the tinkling ridiculous music of the white ragsmiths, and by the early 1930's its course was run." (EDITOR: My fourth edition copy of TAPR doesn't include a softened assessment which I'm told appeared later. At any rate, Confrey didn't see it either)

The death of Confrey, a victim of Parkinson's disease, left Jasen with a conviction that the composer of "Kitten on the Keys' and more than 100 other compositions deserved proper recognition. Never one to make any secret of his convictions, David Jasen has just helped give birth to a splendid folio that would make his idol proud. Published by Belwin Mills Publishing Corporation, the folio is called "Zez Confrey Ragtime, Novelty and Jazz Piano Solos. The editor, Ronny Schiff, also pays tribute in his acknowledgements to Charles B. Davis "who provided a generous dollop of his time, the initial rollography information and some extremely informative pianistic insight", and to Dick Zimmerman and Ian Whitcomb "who are ALWAYS fountains of information".

David Jasen, in his introduction to the folio of 90 Confrey compositions, does a great job of putting Confrey into a broader perspective than simply a novelty pianist. As Tex Wyndham points out in his lead record review of this issue, Confrey also had a particular gift in arranging other popular music-- particularly with piano rolls.

As the final evidence that Confrey is at last being recognized as more than a "white ragsmith", Dick Hyman's seemingly unending energy has resulted in a Confrey album which will be released this fall by RCA Red Star (KITTEN ON THE KEYS: The Music of Zez Confrey, XRLI-4746). After re-creating Scott Joplin, Jelly Roll Morton and James P. Johnson on records that soon became collector's items, Dick Hyman's choice of Zez Confrey is significant.

"The album includes both Confrey's novelty rags and classical pieces," Dick told me during a recent New York City visit. "Inevitably, it was called 'Kitten on the Keys'."

It's taken a long time for Confrey's genius to come into full perspective. The Dick Hyman record and the Belwin-Mills folio are proof that that has finally happened.

ZEZ CONFREY

ZEZ Confrey was born Edward Elzear Confrey on April 3, 1895 in a modest little house in Peru, Illinois. He died November 22, 1971 in his beautiful home in Lakewood, New Jersey. The composer of over one hundred songs and instrumental pieces, Zez Confrey will always be especially remembered for his outstanding novelty ragtime hit, *"KITTEN ON THE KEYS."*

Zez was the youngest of five children born to Thomas J. and Margaret Brown Confrey. When Zez was four, his eldest brother Jim (who played seven instruments) was taking piano lessons, and after one of the lessons, Zez toddled over to the piano and picked out the same piece Jim was being taught. Lessons for precocious Zez began soon after!

While attending LaSalle-Peru High School, Zez played in and conducted his own orchestra. After graduation, he studied at the famous Chicago Musical College with Jesse Dunn and Frank Denhart. His thorough training in the classics introduced him to the contemporary music of the French Impressionists, Claude Debussy and Maurice Ravel. These composers had a profound influence on Zez, which his compositions were to reflect.

Zez's first pieces were songs *("ON THE BANKS OF DEAR OLD ILLINOIS")*, one-steps *("OVER THE TOP")* and a revolutionary rag, *"MY PET,"* which combined Impressionistic harmonies with the rhythmic complexities of piano roll arrangements in a ragtime format. Zez successfully realized with *"MY PET"* what Scott Joplin had achieved nineteen years earlier with *"MAPLE LEAF RAG."* His innovative use of diverse elements was as startling and original as Joplin's creation of a kind of music with an organized and deliberate format utilizing extended syncopations with an even, steady rhythm. These permutations were to change the course of ragtime for the entire 1920's.

During the years he attended Chicago Music College (which was run by Florenz Ziegfeld, Sr.), Zez made his living by playing piano with an orchestra he and his brother Jim organized. They opened the Kaskaskia Hotel in April, 1915, and then played at the Clifton Hotel in Ottawa for a while. Automated player pianos were in vogue during this time, and Twaify's, a favorite hang-out in LaSalle, had an especially out-of-tune and partially broken, coin-operated machine. Zez heard this piano so many times that he was able to imitate it exactly on a regular piano...he would start by pumping the pedals, dropping a coin and then going into his imitation of that broken-down nickelodeon. This version of *"TWAIFY'S PIANO,"* unfortunately never published, became a standard part of his performing repertoire.

At the start of World War I, Zez enlisted in the Navy and was featured in a skit with a touring show, "Leave It To Sailors." Part of the routine presented Zez and a violinist from Waukegan who eventually became known as Jack Benny.

The Confrey fortunes began to take shape during the war years when Zez auditioned for the QRS Piano Roll Company, expressing that he felt he could make better arrangements of pop tunes than the other arrangers. QRS quickly agreed and signed him. He made about one hundred and twenty-seven rolls for QRS from 1918 to 1924. His arrangements were consistently tasteful and filled with inspiration.

GENIUS SUPREME

His success in making rolls and composing hit tunes led him into recording (piano solos for the new Chicago company, Brunswick, then for Edison and Emerson; and playing with an orchestra for the Victor Talking Machine Company), and appearing with his own orchestra in vaudeville. As he told me, "They offered me so much money, I couldn't turn it down."

During 1922, Zez composed three popular songs which further stimulated demand for his services (*"STUMBLING," "TRICKS"* and *"DUMBELL"*). The following year, Jack Mills published what was to be his phenomenally successful book, *ZEZ CONFREY'S MODERN COURSE IN NOVELTY PIANO PLAYING;* a folio that remained in print for over forty years!

On February 12, 1924, Zez participated as a soloist and arranger in the historic concert at Aeolian Hall in New York City. It was billed as *"Paul Whiteman and His Palais Royal Orchestra Will Offer An Experiment in Modern Music, Assisted by Zez Confrey and George Gershwin."* Later that year, he began making piano rolls exclusively for Ampico and continued to do so until 1927. Within those three years he arranged and performed on forty-four rolls for them.

As popular music was turning more and more to jazz bands—at first, small combos and then, large orchestras—Zez turned to composition as his chief source of enjoyment and financial security. But, by this time he had made a lasting contribution to those jazz and dance bands where, because of the popularity of his novelty rags, every band pianist was employing those runs and breaks that Zez had invented as part of his compositions (and within his piano roll arrangements). Zez's influence was all-pervasive during the twenties.

When he retired from active composing after World War II (he was a victim of Parkinson's disease), Zez's compositions ranged from the complex novelty rags to concert studies, miniature operas, popular songs, mood pieces and simple children's works for beginners.

By David A. Jasen

Reprinted with thanks from the Belwin-Mills folio

RAGTIME RUMBLES

BY BILL McCROSTIE
Vice-President
and Managing Director

BASH TIME! Remember Oct. 14-15-16.

All ragtimers will wish JOHN ARPIN a speedy recovery from his recent back surgery.

Old ragtime friends, the NEW BLACK EAGLES with ELI NEWBERGER, BOB PILSBURY et al delighted a sell-out crowd recently in Toronto.

The annual Molson Jazz Festival at Harbourfront July 31-Aug. 1 showcased Toronto trad bands and included EXCELSIOR with JOHN FLOYD and the RAINBOW GARDENS JAZZ ORCHESTRA with JACK HUTTON.

A tip of the ragtime derby to those members who have sent in letters and articles for the Ragtimer. Make an editor happy. Keep them coming.

Speaking of editors: JACK HUTTON, fresh from playing at the Bix Beiderbecke Jazz Festival in Davenport, Iowa, with the RAINBOW GARDENS JAZZ ORCHESTRA, has a solo piano album (Jack Hutton: Struttin' on the Keyboard) which he produced just before the Bix Festival. The last cut on the record is the Rainbow Gardens playing "Your Feet's Too Big."

Cafe Copain in Toronto continues its jazz piano line-up with ART HODES presiding as this is written in August. We spent an enjoyable evening listening to him, and it was made even better in the company of HOWARD and RAE YAFFEE from Boston and MARTY SLOBIN from Detroit. You can't beat good friends and good music.

Those planning to attend the Ragtime Bash in October will be delighted to hear that Cafe Copain has booked stride great DICK WELLSTOOD to coincide with our event. You may want to add an extra day or two before or after the Bash just to hear Dick.

Toronto ragtimers will be sorry to hear of the sudden passing of RUSSELL KORENOWSKY, owner of the tavern where we have held our last two mini-bashes.

Also, long-time ragtime pianist DON EWELL passed away on August 9, 1983, in Florida.

We'll miss the great lyricist, IRA GERSHWIN, who died at age 86 in California.

RECORD REVIEW

by
TEX
WYNDHAM

Folkways RBF 45 "The Piano Roll Artistry of Zez Confrey", piano rolls arranged by Zez Confrey

Selections: Grieving For You, Turkestan, Tricks, Ah-Ha!, Karavan, Stuttering, That Thing Called Love, Blue (And Broken Hearted), The Red Lantern, My Gal, Keep on Building Castles In The Air, Sahara, Gee But I Hate To Go Home Alone, The Japanese Sandman, It's All Over Now, Flower Garden Blues, Underneath The Palms, In Soudan.

Available @ $9.98 from Folkways Records, 43 W. 61st Street, New York, New York 10023.

Once we agree that arranging ordinary everyday songs for singalong player rolls is a form of composing, we will be quick to appreciate why this collection of charts from the pen of Zez Confrey, the most famous name in novelty ragtime, is of keen interest to students of the style. This generous cross-section of Confrey's total output of 174 rolls shows that he followed a fairly predictable pattern of keeping the melody prominent (a sine qua non of song rolls) while filling in the spaces with easily recognized pianistic tricks from Confrey's rags -- two-handed breaks, eccentric rhythms, etc. Heavy (but somewhat perfunctory) deployment of such devices certainly put Confrey's signature on each roll, possibly at the cost of making one track sound like another; however, there are quite a few inventive and exciting rideouts here, plus selections like "Tricks", "The Red Lantern", and "The Japanese Sandman", which are fireworks displays throughout. On balance, RBF 45 accomplishes its purpose of illuminating a facet of a major ragtime composer while delivering a full-course (48½ minutes) feast for roll buffs.

Folkways RF 47 "Piano Classics 1923-24", piano solos by Jelly Roll Morton

Selections: King Porter Stomp, New Orlands Joys (first take only), Grandpa's Spells, Kansas City Stomp, Wolverine Blues, The Pearls, Thirty-Fifth Street Blues, Mamanita (for Paramount), Frog-I-More Rag, London Blues, Tia Juana, Shreveport Stomp, Mamanita (for Gennett), Jelly Roll Blues, Big Foot Ham, Bucktown Blues, Tom Cat Blues, Stratford Hunch, Perfect Rag.

Available @ $9.98 from Folkways Records, 43 61st Street, New York City, New York 10023.

These 19 piano solos, waxed in 1923-24 and knowledgeably remastered for Folkways, represent a pinnacle of New Orlands ragtime, performed by an unquestioned genius of American music. Whether you choose to admire

Morton's compositional gifts (all but three titles are his, and just look at the number of standards on the bill), his unerring sense of tension-and-release as he develops his performances, his exciting use of rhythm both expressed and suggested, or his overall keyboard prowess, you've got 55½ minutes of solid enjoyment here. One does not criticize material that has proved its immortality countless times over the years; instead, one acknowledges a debt to compiler-annotater David A. Jasen for his work in getting these solos back on the U.S. market after too long an absence. No matter how small a ragtime collection you think you need, it is achingly incomplete without these sides.

Stomp Off S.O.S. 1049 "My Wife Is Dancing Mad!" by Ian Whitcomb and Dick Zimmerman.

Personnel: Ian Whitcomb, vocals/piano/ukulele/tiple/percussion; Dick Zimmerman, piano; on ten tracks, Willis Masonheimer, tuba (plus over-dubbed trombone on "My Wife Is Dancing Mad")

Selections: My Wife Is Dancing Mad; Mandy, How Do You Do?; You'd Never Know That Old Home Town of Mine; * Peek-A-Boo Rag; I'm Sorry I Made You Cry; Come And Make Your Heaven In L.A.; # Montpelier; That Jazzbo Jungle Band; King Chanticleer; Every Now And Then; # Strange Waters; Blue Jeans; * A Southern Symphony; Ida! Sweet As Apple Cider; # Lotusland; The Jazz Dance Repertoire.

* Piano solo by Dick Zimmerman. # Piano solo by Ian Whitcomb.

Available @ $8.98 postpaid from Stomp Off Records, P.O. Box 342, Dept. L, York, Pennsylvania 17405.

Ian Whitcomb returns with another fistful of obscure pop tunes, mostly from the ragtime era, capturing its characteristic romance ("Mandy, How Do You Do?, "Ida! Sweet As Apple Cider"), heartbreak ("I'm Sorry I Made You Cry"), frantic terpsichore ("My Wife Is Dancing Mad", "The Jazz Dance Repertoire"), zoological anthropomophism ("King Chanticleer", "That Jazzbo Jungle Band"), and most of all, its giddy sense of fun which permeates every groove of S.O.S. 1049. Underscoring all of the above is the gliding, two-fisted ragtime piano of Dick Zimmerman, who not only adds punch and momentum to some ephemeral ditties like "Every Now And Then", but also steps out on his own for two ebullient, richly-voiced solos on the seldom-heard "Peek-A-Boo Rag" by Charles L. Johnson and "A Southern Symphony" by Percy Wenrich. Whitcomb's three piano solos, each an original Whitcomb work, include two Latin mood pieces that don't really blend into the rest of the program, but with the honest sentiment of "Blue Jeans" and "I'm Sorry I Made You Cry", the rolling two-beat drive of "You'd Never Know That Old Home Town Of Mine" and "King Chanticleer", and the starry-eyed first-love joy of "Ida! Sweet As Apple Cider", fans of vintage Tin Pan Alley will have no complaints with the album. Although much of this material is strictly speaking, sort of a cousin of ragtime, rather than a full-blooded family member, it is within the sphere of interest of many ragtimers, isn't being done much these days, and is unquestionably in caring and capable hands here.

Stomp Off S.O.S. 1021 "An Album of Early Folk Rags", piano solos by David Thomas Roberts

Selections: Teddy In The Junge, Pride of The Smokey Row, Missoura Mag's Chromatic Rag, Mashed Potatoes, Kalamity Kid, X.L. Rag, Texas Rag, Cole Smoak, Sweet Pickles, Back To Life, Queen of Love, Holy Moses, Sponge.

Stomp Off S.O.S. 1022 "Little Wabash Special", piano solos by Tom Shea

Selections: Mag's Rag, Corncracker Rag, Brun Campbell Express, Along The Tar, Cotton Bolls, You've Been a Good Old Wagon, The Old North State, Birmingham Blues, Detroit Rags, St. Louis Rag, Robin's Ribbons, Little Wabash Special, Perdido Street Blues, Naked Dance, Creole Belles, Old Fashioned Love, Julie's Jellies.

Stomp Off S.O.S. 1023 "Rhythms in Ragtime", piano solos by Gale Foehner

Selections: Elmwood Stomp, Slow and Easy Rag, Con-Carol Rag, E K Rag, Wolcott Rag, S D A Rag, Star of the East Rag, Main Street Rag, Pride of the Smoky Row, Medley (Rainbow, Sailing Down the Chesapeake Bay)

Stomp Off S.O.S. 1024 "New Rags", piano solos by Tom McDermott

Selections: Kermit's Rag, Just Ask Me, Almost Rag, A Really Boss Rag, Mule Walk, Lovely Oriental, Raunchy Rag, I Wish I Were A Wombat*, Trebor's Stomp, A Major Rag, Rip-Off Rag, Sine Nomine Rag, Childhood Lullaby, Syncopated Troll, Carolina Shout.

*Piano solo with vocal

Stomp Off S.O.S. 1025 "Mississippi Motion", piano solos by John Hancock

Selections: Lakeside Stomp, Mississippi Motion, Monograms, Ham Bones, Minute Rag, Cheese and Crackers, Why We Smile, The Crusader, Nuclear Rag, Hot Cabbage, Glenridge Rag, Captive Rag, Chimes, Missouri Grit, Ham And!, Rocky Mount Breakdown.

Stomp Off records are $8.98 postpaid (U.S. dollars), except that any order of five or more records is priced at $7.00 per record. Either way, add $2.00 per record for overseas shipment. Order from Stomp Off Records, P.O. Box 342, Dept. L, York, Pennsylvania 17405.

Regular readers of this column have doubtless by now noticed a new label being covered with satisfying frequency. Within its few years of existence, Stomp Off's ambitious production schedule has issued no less than 10 LPs of potential interest to Society members.

Five of these are listed above, having appeared virtually simultaneously just prior to the 1982 St. Louis ragtime festival. In keeping with one of the goals of Stomp Off's proprietor, Bob Erdos -- to document the current scene with particular attention to unrecorded or under-recorded performers -- this seris of albums presents five contemporary composer-pianists.

Although David Thomas Roberts is a skilled composer, his own works are slated for a later platter. On S.O.S. 1021, Dave concentrates exclusively on rags from the early years of this century, "country" or "folk" rags, filled with strutting banjoish phrases, idiosyncratic progressions and constructions, evocative of the rugged and individualistic life of semi-rural hamlets of decades ago. Roberts' interpretations of this material are nothing short of brilliant (save for the lightly syncopated "Queen of Love", which plods at the moderate tempo chosen here), coaxing singable melodies out of scores that appear to consist essentially of rhythmic licks. The jingling "Holy Moses", with its climbing, intricate trio; the moody "Sponge", malevolently thick and menacing; the brash, bawdy "X.L. Rag"; "Mashed Potatoes", with its grinding first-strain swing -- all emerge from Dave's accurate, light-but-firm touch to comprise one of the very best recordings of archaic ragtime I've ever heard.

Moving from one highly-recommended Stomp Off to another that Society members will surely want (for reasons that go beyond its unquestioned musical merit), we encounter a seminal figure in the ragtime revival and a major element of the Society's early years, the late Tom Shea. This September, 1981, session not only recapitulates a few of the tunes Tom assayed on the Society's first two LPs ("Creole Belles" is a singing, nostalgic, graceful ride, re-composed to some degree to spotlight the ladies' more elegant aspects; "St. Louis Rag" sports a melody accented to make it swingier than usual), but also presents a healthy quantity of new-to-record Shea originals plus a smattering of jazz and blues. As such, S.O.S. 1022 paints a fitting portrait of a broad-based pianist with a gift for melody ("Corncracker Rag"), high-kicking rhythm ("Mag's Rag"), richly-voiced improvisation ("You've Been A Good Old Wagon") and low-down barrelhouse tickling ("Detroit Rags"). Although Shea's clean, accomplished-but-not-flashy pianistics have not been available on disc for some time, they call forth stronger memories in the ragtime community than most out-of-print items, and it is good to have them back.

Another frequent name at Society Bashes has been that of Gale Foehner, nine of whose direct, accessible rags make up the bulk of the listening on S.O.S. 1023. These pieces, also on the countryish side of the ledger, are very much cut from the same cloth, mounted on a medium-brisk boom-chick which supports basic rag figures imposed on a handful of chords. "Elmwood Stomp", "Slow And Easy Rag", "Wolcott Rag" and "S D A Rag" have their individual merits, but the similarity among Foehner's conceptions is so strong that S.O.S. 1023, taken as a whole, will probably be viewed as monotonous by the disinterested listener. Those who've met Gale and enjoyed his contributions in Toronto will see "Rhythms In Ragtime" in a different light.

Monotony is a potential problem for John Hancock as he tends to play his own works so fast that you can't do much more than appreciate his execution and respond to the excitement, but in this case one could attribute this deficiency to raw-and-still-ripening talent, as Hancock was only eighteen years old when he cut these tracks in early 1982. He does a fine job with five vintage selections by Homer Denney, delivering them at a more sober but still jaunty pace, fleshing out the repeats

with decorations that build the performances effectively, and tempering his overuse of the sustaining pedal that amplifies the blurry acoustics on some of the other numbers, making the five Denneys the choice items of an uneven batch. "The Crusader", "Captive Rag" and to some extent the thundering, highly rhythmic "Rocky Mount Breakdown" seem to be the best Hancocks, and would have benefited from the thoughtful type of reading given to the Dennys. S.O.S. 1025 shows signs of being rushed to the market when Hancock could have done a better-realized product, but the lad can really get around the keyboard and, if he stays with ragtime, promises to be someone we should keep an eye on.

Tom McDermott also turns out to be something of his own worst enemy, utilizing a uniform, middle-volume middle-touch throughout S.O.S. 1024, thus masking somewhat the impressive diversity of his ideas. "Almost Rag", misty, pretty, with sophisticated harmony; "A Really Boss Rag", percussive, stompy, with surprising chord changes and an ingrained drive that cries out for a fiercer attack than it gets; "Raunchy Rag", ear-catching, Harlemish in spots; "A Major Rag", a definite winner, veering nicely from major to minor, with a haunting, opening portion, evolving to a solid and raggy C theme; and quite a few others are ones I can relate to as a pianist but which, I think, do not get a chance to put their best feet forward due to McDermott's refusal to supply much dynamics or other interpretive effects. Too bad, as McDermott's articulation is more than up to the level a more assertive, less self-effacing style requires. I wouldn't mind perusing the sheet music to several of these, and ragtimers who are willing to give S.O.S. 1024 their undivided attention may well find more below the surface of "New Rags" than appears at first blush, thereby justifying their efforts.

Toting up on our scoreboard, we find two definite buys and three others deserving of consideration on certain aspects. Here's where Stomp Off's quantity discount, quoted above, comes into play. Once you've decided to get three of these for a total of $26.94, you can, in effect, pick up the other two on the same order for $4.03 each, a deal that's hard to pass up. Besides, it will help encourage a new firm that's making a sizeable commitment of resources to ragtime.

Recalling Don Ewell

The passing of Don Ewell on August 6th in Florida meant the loss of a pianist who, in the words of one Toronto reviewer, never hit a dishonest note in his life. Everything in his playing was clean, precise and authentic.

Or, as he told me in a late night piano lesson I'll never forget: "It has to be going somewhere. Always remember that." Thus, he forced me to re-think my playing of "Lulu's Back In Town", using F sharp, F natural, E natural and E flat as the bass notes for the chords in the first two bars of the Waller favorite (key of F: D7, G7, C7, F7). Don Ewell always knew where he was going on the keyboard but, perhaps more important, he also knew where others had gone before him. His style became his own, but it also showed the influences of Waller, Jelly Roll and James P. Johnson, not to mention others from those eras.

Many didn't know that Don was involved in a serious automobile accident around 1975, and that it affected his playing -- so much so that his lawyer sued the other driver in an eccentric trial where Dick Wellstood was flown from New York to demonstrate the intricacies of stride piano. Wellstood told me recently that he had played in court for the panel of jurists and was waiting in another room when an attendant said the chief judge wanted to see him again. Wellstood returned, wondering what cross-examination ordeal awaited him. "I hope you'll excuse us," purred the judge, "but my colleagues and I wondered whether you'd favour us with some more stride piano." Don Ewell won his case.

-- Jack Hutton

Continued from last issue...

MASTER INDEX TO RAGTIME MUSIC IN PRINT: 1982

Compiled by Charles B. Davis Jr.

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Car-Bar-Lick Acid	Wiley, Clarence	R.C. 120 R.R. 281
Cardiac Rag	Quinn, Tom	
Carnation Rag, Two-Step	Douglas, Clyde	R.S. SR-162
Carolina Shout	Johnson, James P.	J.B.B.S. 34
Carpet Rags	Conner, R.W.	Z.G.R. 47
Cascades, The	Joplin, Scott	B.R.F. 24 B.S.J. 9 C.R.P.S. 24 C.W.I. 101 G.R.E. 264 R.J.C. 16
Cataract Rag	Hampton, Robert	B.R.F. 28 C.P.R. 1 R.J.C. 14
Catalytic Rag	Isbitz, Hal	
Cauldron Rag, The	Christensen, Axel	R.S. SR-066
Centennial Rag	Arpin, John	B.M.I. Canada R.S. CM-610
Century Prize	Marshall, Arthur	T.A.P.R.

Champagne	Lamb, Joe	C.P.R. 114
		G.R.E. 124
		R.J.C. 123
Charleston Rag (Sounds of Africa)	Blake, Eubie	E.B.4
Checkerboard, The	Jimerson, Elijah W.	Ra. Re. 139
Chestnut Valley Rag	Tichenor, Trebor	T.A.P.R.
Chicago Breakdown (Stratfor Hunch)	Morton, Jelly Roll	C.P.M. 155
		J.R.M. 38
Chicken Chowder	Giblin, Irene M.	Ra. Re. 86
Chili Sauce	Fischler, H.A.	P.T.R. 34
Chimes	Denney, Homer	R.R. 68
Chimes of Dixie	Lamb, Joe	R.T. 68
Chopinata	Doucet, Clement	D.P. 22
Chromatic Capers	Cobb, George L.	A.R. 220
Chrysanthemum, The	Joplin, Scott	C.P.R. 114
		C.R.P.S. 28
		C.W.I. 107
		G.R.E. 268
		K.R. 16
Cleanin' Up In Georgia	Guy, Harry P.	R.R. 105
		R.S. SR-101
Cleopatra	Lamb, Joe	B.R.F. 16
		G.R.E. 116
Cleopha	Joplin, Scott	C.P.R. 80
		C.R.P.S. 136
		C.W.I. 47
		R.J.C. 32
Climax Rag	Scott, James	G.R.E. 154
		R.J.C. 30
Climber's Rag, The	Sizemore, Arthur	R.R. 242
Clover Blossom Rag	Heltman, Fred	R.S. SR-152
Clover Leaf Rag	Seymour, Cy	A.R. 79
Cloud Kisser Rag	Birch, Raymond	R.S. SR-110
Coal Smoke	St. Joh, Clarence	R.R. 203
Coaxing the Piano	Confrey, Zez	E.E.Z.C. 26
Coconut Rag	Wilkes, Galen	
Colonial Glide	Pratt, Paul	Ra. Re. 218
		R.S. SR-064
		Z.G.R. 132
Combination March	Joplin, Scott	C.W.I: 9
		K.R. 97
Contentment	Lamb, Joe	A.R. 120
		B.R.F. 74
		G.R.E. 120
		R.J.C. 64
Coon Hollow Capers	Gillis, Frank R.	R.R. 91
Coon Serenade, A	Irish, M.H.	Ra. Re. 135
Cotton Bolls	Hunter, Charles	C.P.R. 27
Cotton Patch, A	Tyler, Charles A.	R.R. 258
		R.S. SR-181
Cotton Pickers Rag	Sutton, Harry O.	R.S. SR-100
Cottontail Rag	Lamb, Joe	R.T. 15

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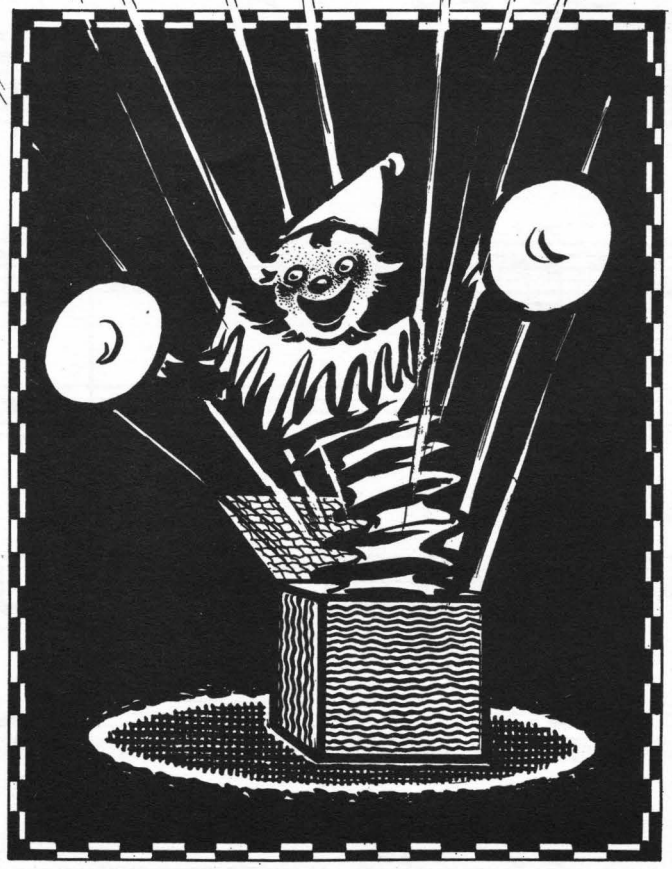

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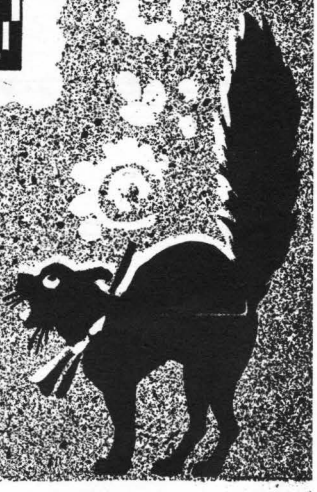

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